IFAR reports

Volume 17, Number 5
May 1996

and The Art Loss Register

The gold cane head handle that has been returned to the Society of California Pioneers.

Four Excavated Nineveh Reliefs on the Market

Two Cases in California Prompt Debate on Statute of Limitations

California Court of Appeals Adopts Discovery Rule in Cases to Recover Stolen Art

IFARreports
incorporating *Stolen Art Alert*

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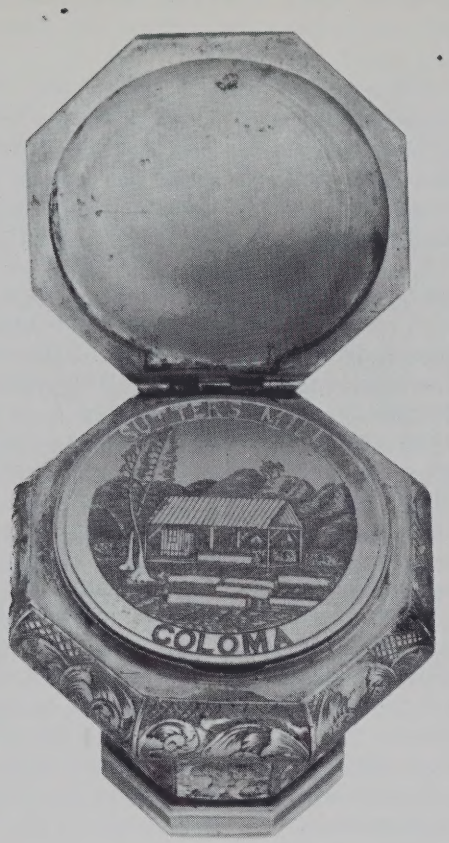
The gold cane head handle seen from above.

The California Court of Appeal published two opinions this year that interpret and discuss the law relating to accrual of a claim to recover stolen art. Just a few months earlier, an article (see *IFARreports*, November '95) discussed the issues before the Court of Appeal in *Naftzger v. American Numismatic Society* and *Society of California Pioneers v. Baker*, which involve claims to recover a stolen coin collection and a stolen antique cane head. The trial courts in both *Naftzger* and *Baker* held that accrual of the theft victim's claim to recover the stolen antique took place on the date of theft, or conversion by a bona fide purchaser ("BFP"), thereby depriving the theft victim of its claim before it knew who to sue. The trial court rulings were both reversed in February and March of this year by the Court of Appeal. IFAR and several California museums filed amici curiae [friends of the court] briefs in both cases advancing the position that the discovery rule should be applied to delay accrual of a claim to recover stolen art until the theft victim discovers, or reasonably should have discovered, the whereabouts of its stolen art.

Naftzger v. American Numismatic Society

In 1983, the statute of limitations for claims to recover stolen art was amended to expressly include a discovery accrual rule. However, the 1983 amendment left unanswered the question of when a claim to recover art stolen before the 1983 amendment accrued. On February 1, 1996, *Naftzger v. American Numismatic Society*, 42 Cal.App.4th 421 (1996), *mod.*, 1996 WL 91663 (1996) answered this question.

The court in *Naftzger* held that a discovery rule of accrual requiring "actual" discovery by the theft



Cane head handle in open position, Society of California Pioneers.

victim of the identity of the property's possessor was implicit in the pre-1983 version of the statute of limitations that applies to the recovery of stolen personal property. The court pointed out that the discovery rule may be implied by judicial decision to delay accrual of claims in order to protect those that are blamelessly ignorant of their claims. The court also ruled that the diligence of a theft victim is not a component of the pre-1983 discovery rule.

Although the diligence of a theft victim is not a part of the discovery rule announced in *Naftzger*, such diligence is still an important factor in the battle for title to stolen art. A theft victim who fails to act reasonably to locate stolen art and to timely bring a claim to recover it could be vulnerable to a laches defense which could cut off the theft victim's right to recover its stolen art.

The Court of Appeal also indicated, in dicta, that the doctrine of adverse possession, historically applied to real property, should not be applicable to effect a transfer of title in personalty in cases of stolen property. The Court pointed out that "the doctrine of adverse possession has never been applied in California to quiet title to stolen property, and we believe such a strange and undesirable result is contrary to public policy."

The *Naftzger* case makes California one of the few jurisdictions that has ruled on the issue of accrual of a claim to recover stolen art or antiques.

Society of California Pioneers v. Baker

On March 4, 1996, the California Court of Appeal issued its decision in *Society of California Pioneers v. Baker*, 43 Cal.App.4th 774 (1996), reversing the trial court's ruling and holding that the Society of California Pioneer's claim to recover an 1850 gold cane head fell within the 1983 amendment to the statute of limitations, which expressly included a discovery rule for claims to recover stolen art and artifacts. The court held that the statute of limitations runs anew each time that a new purchaser obtains possession of the stolen item, as long as each possessor holds the stolen item for less than the three-year statute of limitations. Therefore, these successive periods of possession are not tacked together for purposes of calculating the statute of limitations. Finding in the theft victim's favor, the court held that the Society of California Pioneers could not have been charged with notice of the location of the stolen cane head more than three years before the action commenced.

Of particular interest are the comments made by the Court of Appeal regarding what steps are reasonable for a theft victim to take in order to discover the whereabouts of stolen works of art. The court indicated that one must look to the relevant community standard to determine what steps should be required. The court also pointed out that there had been no showing by Baker that the Society should have regularly checked pawn shop reports, in light of the fact that the item was not pawned until ten years after the theft. Extended surveillance and other long-term measures are not always reasonable as a method of diligence to discover the location of stolen artistic or historic objects, according to the Court. These comments, although somewhat general, will give some guidance to others in this area.

Carla J. Shapreau

Carla Shapreau, an art law and intellectual property attorney in California, represented the International Foundation for Art Research and several California museums as amici curiae in *Naftzger v. The American Numismatic Society* and *Society of California Pioneers v. Baker.*

Note: Where the California Cases Stand Now

After receiving the ruling from the Court of Appeal reversing the trial court's ruling, the parties in *Society of California Pioneers v. Baker* have elected to settle the matter out of court. The Society will regain possession of its cane head and has agreed to waive its claim for costs on appeal, totalling approximately $10,000, in exchange for which a stipulated judgment of title will be entered against Baker and in favor of the Society in the trial court. Baker may decide to seek indemnification from Mr. Kah, the party that sold him the cane head.

The Supreme Court of California has recently denied Naftzger's petition for review of the Court of Appeal's holding, so that court's ruling that the 1983 statute applies to earlier thefts stands. The case was remanded to the trial court by the Court of Appeal and may now proceed to trial on the issue of which party will be awarded title to the coins. John R. Horan of Fox & Horan, the Numismatic Society's New York counsel, commented on the status of the proceeding: "The Court of Appeal, by its decision, greatly simplified the issues by reducing the question to whether or not these coins were stolen from the American Numismatic Society. Effectively, Mr. Naftzger has no defense against that." As of this date, it is unknown if the parties will initiate discovery and trial proceedings or attempt to reach a settlement out of court.

Anne C. Cockburn
Joseph Solomon Intern
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Reversals in Two California Cases Prompt Debate on Time Limits

John Henry Merryman, professor emeritus at Stanford Law School and a member of IFAR's Law Advisory Council, wrote to IFAR and to Carla Shapreau. This letter is published here with his permission.

Two recent decisions of the California Court of Appeals: Naftzger v. American Numismatic Society, 49 Cal. Rptr. 2d 784 (2d Dist. 1996)and Society of California Pioneers v. Baker, 96 Daily Journal D.A.R. 3079 (1st Dist. 1996), have attracted generally approving comment in the art world because of their application of California statute of limitations law in favor of the owner seeking return of stolen property from one who bought it in good faith. These decisions are consistent with the majority of recent U.S. art law cases involving the statute of limitations, which hold that the period of limitations does not begin to run until the owner learns who possesses the stolen object ("notice" cases) or until he demands its return and the possessor refuses ("demand and refusal" cases). As a result, the statute of limitations almost never runs against the owner.

I would be more comfortable with those decisions if the judges had seriously considered and thoughtfully dealt with the main reasons why we have statutes of limitations: a) to protect repose and the normal tendency to rely on settled appearances and b) to avoid the opportunities for fraud and injustice that are inherent in stale claims. Each of these concerns grows stronger with the passage of time, and each is independent of the owner's state of knowledge about the circumstances of the theft or about the identity or whereabouts of the possessor of the stolen object.

The recent cases replay an ancient drama that might be entitled "The Eternal Triangle of Property Law," in which the players are Owner, Thief and BFP (good faith purchaser). Owner's property is stolen and disposed of by Thief who, having played his brief part, leaves the stage. BFP acquires the stolen property and Owner wants to recover it. One plausible approach would be to divide the loss between these two guiltless parties, but no legal system so provides. One of them must bear the loss.

In the United States and elsewhere in the common law world, we generally permit the owner to recover from the good faith purchaser without paying compensation. In the rest of the world the property rules are significantly more favorable to the good faith purchaser. The contrast is striking. This is one of the few substantive matters on which one can find genuinely contrasting positions in the civil law and the common law. The good faith purchaser in a common law jurisdiction thus stands in a particularly vulnerable position.

Time passes, and the BFP and those who deal with her come to rely on settled appearances. One purpose of the statute of limitations is to protect the expectations that grow out of that sort of reliance (and if the BFP acquired the object in the ordinary course of trade there is a distinct but related interest in promoting the reliability and dependability of transactions.) And as time passes, memories fade, witnesses die or disappear and evidence grows stale. Another purpose of the statute of limitations is to avoid the resulting opportunities for fraud and injustice. But in the current climate, concern for the owner dominates, and courts embrace "notice" and "demand and refusal" preconditions for the running of the statute of limitations. Thus the substantive vulnerability of the BFP under our property rules is compounded by her vulnerability in application of the statute of

limitations. A sort of double whammy.

At the extreme one arrives at Governor Cuomo's statement, when he vetoed a bill that would have tilted application of New York's statute of limitations more toward the BFP, that he would not permit New York to become "a haven for stolen art." (Recall that the Metropolitan Museum supported that bill. In the California cases the museums were on the other side, as owners suing BFP's.)

That is what troubles me. I have no reason to agree or disagree with the specific outcomes in either of these cases. But I do not see in the opinions any balanced consideration of the policies to be served by statutes of limitation. Indeed, neither court gives significant attention to the reasons why we have such statutes at all. That is a bad way to make law.

Carla J. Shapreau replied to Professor Merryman; IFAR publishes her letter with her permission.

Thank you for your letter of April 16, 1996. I appreciate your concerns regarding the recent *Naftzger v. American Numismatic Society* and *Society of California Pioneers v. Baker* cases. However, in the context in which these cases arose, and others like them involving stolen art, important policy rationale underlies the court's application of a delayed accrual rule to claims to recover stolen art, as balanced against the traditional purpose of the statute of limitations, which is the focus of your letter.

The briefs I wrote on behalf of IFAR and other California museums as amici in the *Naftzger* and *Baker* cases in the California Court of Appeal, simply stated, only argued that a replevin claim to recover stolen art should accrue once the theft victim discovers, or reasonably should have discovered, the whereabouts of its property. As you know, in both the *Naftzger* and *Baker* cases, the trial courts held that the theft victim's claims were time-barred, finding accrual of a claim for replevin or conversion on the date of theft, or conversion by a bona fide purchaser ("BFP"), even though this trigger date occurred long *before* the theft victim had reason to discover who had its stolen property. The result was that blameless theft victims were barred from asserting their claims before they knew whom to sue.

Your concern regarding why we have statute of limitations, *i.e.*, "to protect repose and the normal tendency to rely on settled appearances" and "to avoid the opportunities for fraud and injustice that are inherent in stale claims," is unassailable. In addition, I agree with your statement that the purpose behind the statute of limitations is "independent of the owner's state of knowledge about the theft or about the identity or whereabouts of the possessor of the stolen objects."

But your concerns do not take into consideration that the statute of limitations:

> "is intended to run against those who are *neglectful of their rights and who fail to use reasonable and proper diligence in the enforcement thereof*....The underlying purpose of statute of limitations is to prevent the unexpected enforcement of stale claims concerning which persons interested have been thrown off their guard by the want of prosecution. *If the plaintiffs' allegations of lack of knowledge are sustained they cannot be accused of being neglectful of their rights*....It is not the policy of the law to unjustly deprive one of his remedy." (citation omitted) *Manguso v. Oceanside Unified School District*, 88 Cal.3d 725, 730 (1979)(emphasis added).

In cases where victims of art theft are *not neglectful* in discovering who has their stolen art and in filing a claim, the purpose of the statute of limitations is not served if it is used as a sword to cut off the claim of a diligent plaintiff.

Moreover, don't you think that the policy underlying the statute of limitations must be balanced against the policy of providing a remedy for victims whose claims cannot reasonably be redressed during the traditional accrual period, because of a lack of information essential to filing a claim? I do not think it would be appropriate for a court to simply pick an arbitrary point in time, for the sake of repose considerations and the need for stability and predictability in art commerce, at which a diligent theft victim's claim to recover its stolen art will simply be cut off.

When a theft victim is neglectful of its claims and fails to diligently seek the recovery of its stolen art, a BFP may succeed in a battle for title to the art. *See e.g., DeWeerth v. Baldinger*, 836 F.2d 103 (2d Cir. 1987). Although the *Naftzger* opinion set forth an "actual discovery" standard, I believe that under a laches theory a court could reject a theft victim's claim for replevin for failure to diligently proceed, providing some of the balance you recognize as desirable between the interests of the theft victim and BFP.

Although I highly respect your opinion, I disagree with your position that "this is a bad way to make law" in referring to the Court of Appeal's consideration of policies served by the statute of limitations in the *Naftzger* and *Baker* cases. Although the court did not expressly discuss the competing policies at issue, the appropriate application of these policies, and the need to balance them, I believe this is implicit in the opinions.

A discovery accrual rule also motivates art dealers and buyers to investigate title to prospective purchases, which serves the important public interest of deterring traffic in stolen art. If a thief merely has to wait out the statute of limitations, traffic in stolen art will be encouraged, not thwarted.

Because the theft victim and BFP are both innocent, you suggest that one approach might be to

divide the loss between these guiltless parties. I agree that, in certain circumstances, this might be a fair result. However, as you note, no legal system so provides. However, because replevin is an equitable claim, a judge could fashion an equitable remedy; but most judges, having no common law to rely upon for such a remedy, are not likely to fashion such a split.

Your concern that commercial stability in art commerce will suffer as a result of application of the discovery rule is unfounded. As you know, New York has a rule that favors theft victims more than any other state under its "demand and refusal" accrual rule. Yet the art trade is alive and thriving in New York.

Regardless of our divergent views on these issues, I greatly appreciate your interest in discussing them and I respect your opinion. I hope we can advance a reasoned approach to this important topic through open debate.

Editor's Note: At press time, Professor Merryman sent a letter to Ms. Shapreau in response to hers. Surely, the debate will go on for a long time.

Loss of Wall Reliefs from Sennacherib's Palace at Nineveh, Iraq (704-681 BC)

Figure 1. Nineveh, Southwest Palace, Room V, Slab 43, full slab, w. 180 cm. Nineveh, Sennacherib Palace Site Museum (photo: author).

The four rooms of the throne-room suite in Sennacherib's palace were excavated by Tariq Madhloom of the Iraq Department of Antiquities in the mid-1960's. The area was roofed over, and some 100 sculptured slabs were on display *in situ* in the exposed palace remains as recently as 1990. In two of these rooms, IV and V, parts of nearly every slab survived, making these the most completely preserved decorative cycles in the palace. Most of these reliefs, some of which show unusual subjects, have never been published. As the most completely preserved relief cycles known in the palace, they provide valuable information on visual narrative composition in Assyrian palace decoration. These reliefs needed to be documented to provide a permanent record in the event the originals suffered loss. Such a record could also serve as a guide to assist in future conservation efforts in the event of damage.

As a member of the UC Berkeley team at Nineveh in 1989 and 1990, I took roughly 900 photographs of the remains of the throne-room suite. One of my main objectives was to record the surviving sculptures in detail. An example will give some sense of what this project accomplished. Over one hundred and fifty years ago, A. H. Layard, who first excavated in the palace, published in *Nineveh and Its Remains* (vol. 2, p. 469) an engraving of a unique representation in which two Assyrians make an offering before two standards, which have the form of dragons or serpents attached to poles. This image is of considerable interest for the study of Assyrian cult practice. Layard did not indicate which room or slab this representation was from, nor did he give any indication of scale, and the original drawing from which the engraving was made has not been located. My photographs recorded this image as a detail from Slab 43 of Room V, the retiring room behind the throne room (Fig. 1). As can now clearly be seen from my photograph, the context of this scene is Sennacherib's military camp on one of his campaigns in a mountainous region. The heretofore unpublished slabs to

Figure 2. Nineveh, Southwest Palace, Room V, Slab 43, fragment offered on the market. Formerly Nineveh, Sennacherib Palace Site Museum (photo: author).

either side show further events from this campaign, thereby placing this small detail within its larger visual narrative context.

The necessity for such documentation was devastatingly demonstrated in late summer 1995, when I was shown a fragment of Assyrian relief that is now on the market (Fig. 2). There is no doubt that the fragment came from this same slab, which was intact in the Nineveh site museum in 1990 but has since left Iraq. Soon thereafter, I was shown photographs of two more fragments that had been in the Nineveh site museum in 1990 but which are now also on the market. One (Fig. 3) shows laborers towing a load toward the right, from Hall XLIX of Sennacherib's palace (Russell, fig. 86). The other (Fig. 4), which is more unusual, shows two dead sheep and a dead man floating in water. I know of no occurrence of domestic livestock shown this way, other than a fragment that shows a dead buffalo in the water, which was found by George Smith (p. 148) at the west end of the palace. These two fragments may have belonged to the campaign "to the Persian Gulf" that Thompson (p. 61) said embellished the west facade of the palace. I have been unable to determine who now has these three sculptures that I photographed in the Nineveh site museum in 1990, nor do I know if more such pieces have come onto the market. Sadly, it now appears that with the dispersal of the original reliefs from the site museum, my photographs may be the only available record of what was once there.

John Malcolm Russell

Editor's Note: Professor Russell may be contacted at 827 Schermerhorn Hall, Columbia University, New York, NY 10027. He is willing to look at photos of similar reliefs that may be offered.

Works Cited

Layard, Austen Henry, *Nineveh and Its Remains*, London: John Murray, 1849.

Figure 3. Nineveh, Southwest Palace, Room XLIX, fragment showing laborers hauling a heavy object. Formerly Nineveh, Sennacherib Palace Site Museum (photo: author).

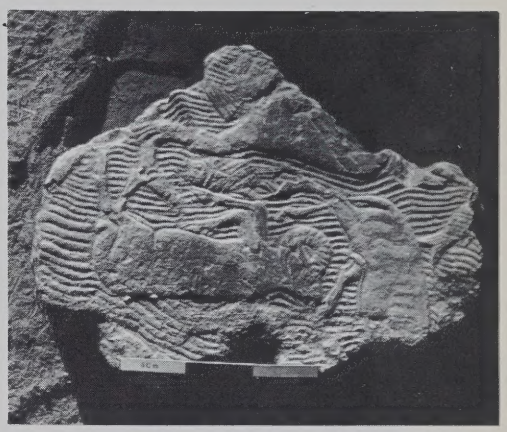


Figure 4. Nineveh, Southwest Palace, West Facade(?), fragment showing two dead sheep and a dead human in the water. Formerly Nineveh, Sennacherib Palace Site Museum (photo: author)

Russell, John Malcolm, *Sennacherib's Palace Without Rival at Nineveh*, Chicago: University of Chicago Press, 1991.

Smith, George, *Assyrian Discoveries*, London: S. Low, Marston, Low, & Searle, 1875.

Thompson, Reginald Campbell and R. W. Hutchison, *A Century of Exploration at Nineveh*, London: Luzac & Co., 1929.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Missing Art Alert

Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

2 HUNT, E.K. (Bessie). *Beech Tree.* Oil on canvas. 40.6 x 30.5 cm. Signed: E.K. Hunt. In a modern gilt frame. Depicting agroup of tree trunks in autumn sunlight. *N96.142.3. West Harrison, NY. May 15, '95.

3

Belgian, 19th Century

3 LEEMPUTTEN, Cornelis Van (1841-1902). *Barnyard with Chickens.* Oil on panel. 22.9 x 29.8 cm. Signed l/r. One of a pair. The photograph is of the one remaining. Each has a grey hen with a dark tail. In a gilt frame. *N96.142.1. West Harrison, NY. May 15, '95.

Dutch, 19th Century

4 BLOMMERS, Bernardus Johannes (1845-1914). *Shell Fishermen.* Oil. 30.5 x 60.9 cm. Signed l/r: B.J. Blommers. In a period gilt frame. A man leads a horse and a cart away on a beach. N96.142.2. West Harrison, NY. May 15, '95.

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

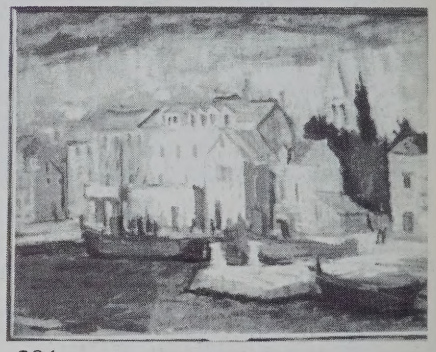
American, 19th Century

294 BROWN, George Elmer (1871-1946). *Port at Satto Mariner.* Oil on canvas. 49.5 x 66.0 cm. Signed l/r. A harbor scene with several figures on the wharf. *N96.143.2. Trenton, NJ. Mar. 4, '96.

295 BURDICK, Horace R. (1844-1942). *North Moat, Autumn.* Oil on canvas. 46.0 x 55.8 cm. Landscape. A stone fence runs the length of the foreground, and a white house can be detected in the middle ground. On verso: "Painting by/H.R. Burdick/From Estate Auction of/Doris Burdick/ 4/25/81". *N96.112.2. Hanover, NH. Feb. 28, '96. *Reward.*

296 CHAMPNEY, Benjamin. *Rangeley Lake, Maine,* 1888. Oil on canvas. 30.5 x 51.1 cm. Signed l/r: "B. Champney '88". *N96.112.3. Hanover, NH. Feb. 28, '96. *Reward.*

297 FARNUM, Herbert Cyrus (b. 1866). *Landscape.* Oil on canvas. 25.4 x 27.9 cm. Signed l/r. *N96.143.5. Trenton, NJ. Mar. 4, '96.



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298 MACGINN, Henry R. (b. 1875). *Portrait of Frank Frederich*. Oil on canvas. 66.0 x 50.8 cm. The sitter has gray hair, moustache, and beard. He wears a white shirt, a dark coat, and a red, knotted bowtie. *N96.143.4. Trenton, NJ. Mar. 4, '96.

299 SHARP, Joseph Henry (1859-1953). *Angela Sun Goes Slow Crow*, 1910. Oil on cigar box lid. 20.3 x 15.2 cm. Signed l/r: J.H. Sharp. Head and shoulders portrait of an Indian woman with dark, shoulder-length hair parted in the middle, smiling, wearing a teal-colored sweater and a bead on a string or leather thong, against a blue and ochre streaky background which allows the grain of the wood to show through. *N96.148.1. Santa Fe, NM. Nov. 1, '96.

300 *Daniel Webster*. Oil on canvas. 48.4 x 36.2 cm. Bust-length portrait. *N96.126.1. Exeter, NH. Oct. 17, '95.

American, 20th Century

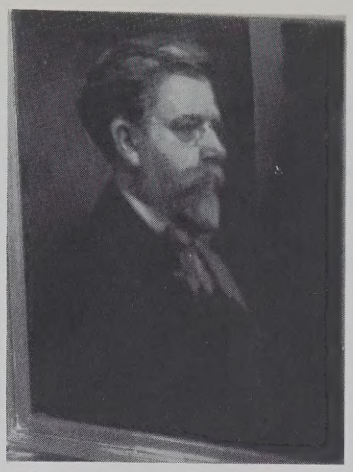
301 ARTSCHWAGER, Richard (b. 1924). *Untitled*, 1966. Acrylic on celotex. 111.8 x 82.0 cm. N96.115.2. New York, NY. Mar. 19, '96.

302 HOWE, H.H. *Early Spring at Mount Washington*. Oil on canvas. 66.0 x 81.7 cm. Hilly landscape with rocky outcroppings and full leafy trees. Four large trees dominate the middle ground. Signed l/l in monogram. *N96.112.5. Hanover, NH. Feb. 28, '96. *Reward.*

303 RAUSCHENBERG, Robert (b. 1925). *Raspberry Crime*, 1984. Acrylic on canvas. 129.5 x 317.5 cm. N96.115.3. New York, NY. Mar. 19, '96.

304 SAMPLE, Paul (1896-1974). *Nearing Home (Near the River)*, 1965. Oil on canvas. 100.6 x 128.5 cm. *N96.112.1. Hanover, NH. Feb. 28, '96. *Reward.*

305 STILLMAN, George (b. 1923). *City Monument*, 1990. Oil on canvas. 91.4 x 91.4 cm. *N96.149.1. Tacoma, WA. Dec. 11, '95.



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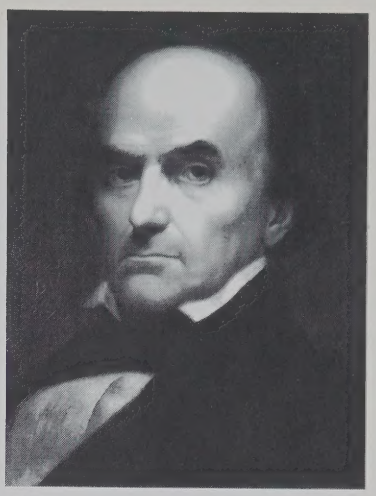

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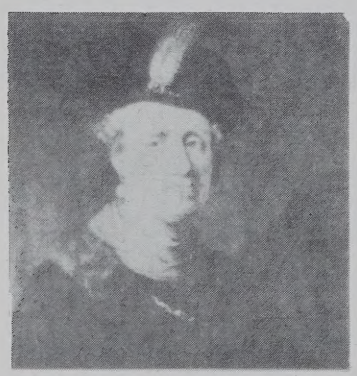

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310

Austrian, 18th Century

306 *Emperor Joseph I.* Oil on paper. 7.0 x 5.5 cm. *N96.130.1. Litomerice, Czech Republic. Aug. 5, '96. Interpol Number: E-12/2-1996

Austrian, 19th Century

307 AVAOTSBERG, J.J. *Portrait of a Woman*, 1855. Oil on canvas. 74.0 x 60.0 cm. Signed: J.J. Avaotsberg bien de 1855. *N96.158.2. Ecully, Rhône, France. Mar. 9, '95.

Canadian, 20th Century

308 TAIT, Isaac. *Raven and Moon*, 1995. Watercolor. 89.0 x 60.0 cm. Dimensions include frame. Without frame: 76 x 50 cm. In the style of the Northwest Coast. *N96.124.7. Vancouver, Canada. May 28, '95. Interpol Number: E-146/8-1995

Dutch, 17th Century

309 DOU, Gerard (1613-75). *Portrait of a Man.* Oil on panel. 28.5 x 25.0 cm. Older man wearing a brimless hat or beret with a feather. A thin gauzy material is wound around his neck at the collar and his garment may have a fur collar. *N96.131.1. Wezembeek-Oppem, The Netherlands. Nov. 10, '94.

Dutch, 19th Century

310 DUCHATTEL, Fredericus-Jacobus Rossum (b. 1856). *Landscape with River.* Oil on canvas. 60.0 x 100.0 cm. *N96.132.1. 's Gravenhage, The Netherlands. Feb. 23, '95.

311 KOEKKOEK. *Winter Landscape.* Oil on canvas. With a central tree and snow on the left and frozen water on the right. *N96.132.2. 's Gravenhage, The Netherlands. Feb. 23, '95.

312 REIJN, M.O. *Still Life with Hare and Three Birds*, 1896. Oil on canvas. 109.0 x 60.0 cm. Signed and dated 1/1. *N96.105.1. Horn, The Netherlands. Jul. 29, '95.

313 REIJN, M.O. *Still Life with Pheasant and Snow Grouse*, 1896. Oil on canvas. 109.0 x 60.0 cm. *N96.105.2. Horn, The Netherlands. Jul. 29, '95.

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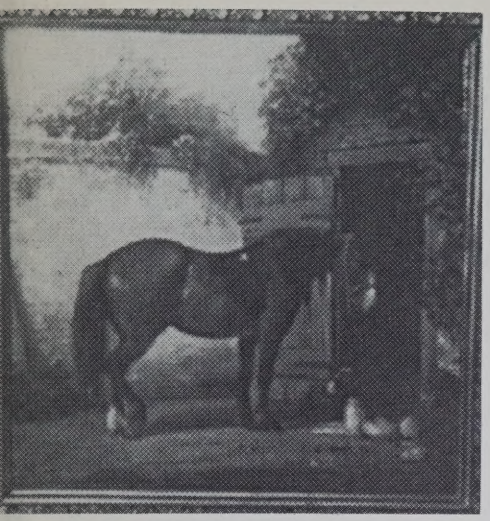

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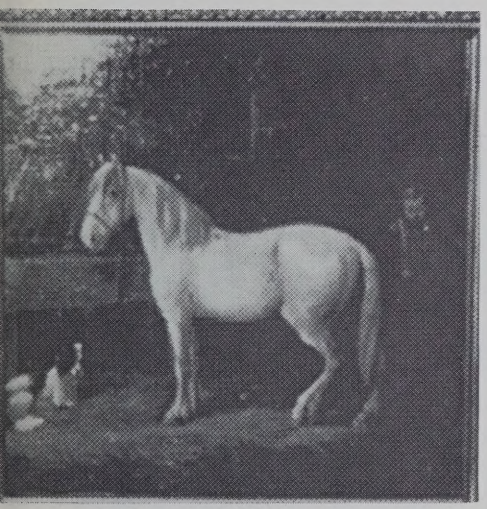


315

317

314 *Dark Horse*. Oil on canvas. 40.0 x 40.0 cm. Horse facing to the right in full-body profile standing in front of a high brick wall with his head framed by a darkened doorway. One of a pair. *N96.155.2. The Hague, The Netherlands. Nov. 29, '95.

315 *White Horse*. Oil on canvas. 40.0 x 40.0 cm. Horse in a rural, farm-like setting. One of a pair. *N96.155.1. The Hague, The Netherlands. Nov. 29, '95.

316 *Woman in a Shawl*. Oil on canvas. 73.5 x 58.0 cm. Half-length portrait of a woman wearing a dark dress and a filmy lace veil with flower patterns at the edges. *N96.107.1. Breukelen, The Netherlands. Aug. 18, '95.

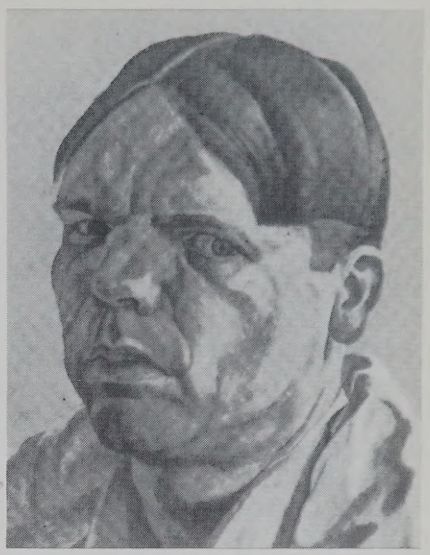
317 WEISSENBRUCH, Jan (1822-80). *Untitled*. Oil on canvas. Village scene. Several figures in an open square are somewhat dwarfed by the architecture. *N96.154.1. Rotterdam, The Netherlands. Nov. 18, '95.

Dutch, 20th Century

318 AKKERMAN, Philip (b. 1957). *Self Portrait*, 1994. Oil on panel. 40.0 x 34.0 cm. Monogrammed and dated l/r. *N96.156.1. Heerlen, The Netherlands. Dec. 24, '95.

319 BOUTER, Cornelis (1888-1966). *Mother and Children*. Oil on canvas. 62.0 x 75.0 cm. Interior scene with mother seated at a table and her two children regarding a newborn baby in a bassinet. Signed. *N96.136.1. Reeuwijk, The Netherlands. Apr. 11, '95.

320 OEPTS, Wim. *Gypsy Wagon Camp*, 1954. Oil on canvas. 46.0 x 56.0 cm. Signed and dated l/r. Title inscribed on verso. *N96.153.1. Rotterdam, The Netherlands. Nov. 10, '95.



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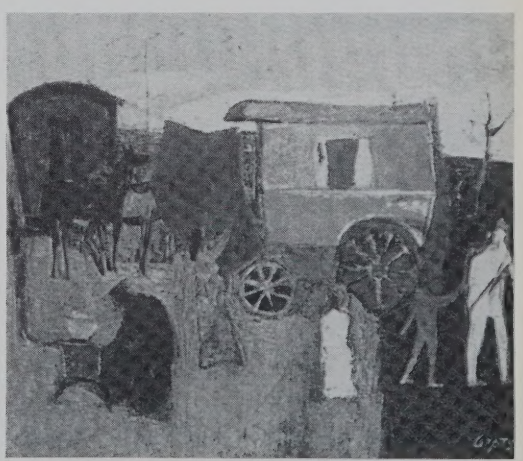


320

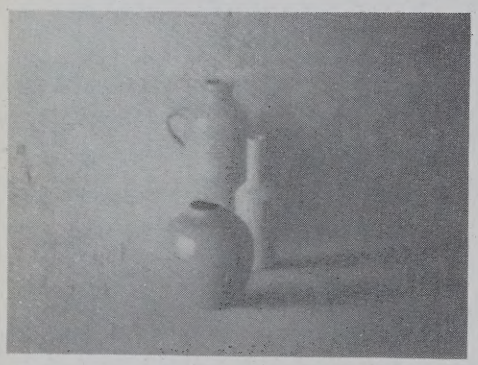
321 OVERBEEK, Olaf Cleofas van (b. 1946). *Still Life with Pitcher, Bottle, and Vase.* Oil on canvas. 40.0 x 60.0 cm. *N96.108.2. Vorden, The Netherlands. Feb. 1, '95.

322 OVERBEEK, Olaf Cleofas van (b. 1946). *Still Life with Bowl and Vase.* Oil on canvas. 40.0 x 60.0 cm. *N96.108.1. Vorden, The Netherlands. Feb. 1, '95.

323 TERLOUW, Kees (1890-1948). *Landscape with Bridge.* Oil on canvas. 55.0 x 39.0 cm. *N96.136.2. Reeuwijk, The Netherlands. Apr. 11, '95.

English, 19th Century

324 COX, Sr., David (1783-1859). *Landscape.* Watercolor. 12.1 x 20.3 cm. Signed. A town on a sea or lake shore with a churchtower, the sea or lake l/r, a hill with boulders l/l foreground. A road with figures in the center foreground. *N96.143.1. Trenton, NJ. Mar. 4, '96.



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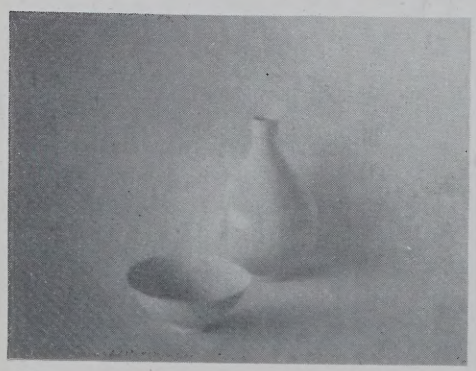


322

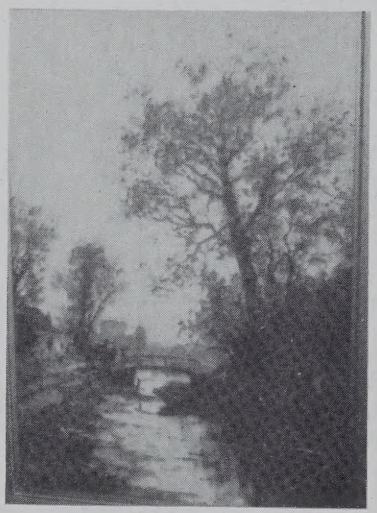
325 LEIGHTON, Sir Frederick (1830-96). *Portrait of a Lady.* Oil on board. 24.1 x 34.3 cm. Signed l/l: Leighton. *N96.143.3. Trenton, NJ. Mar. 4, '96.

European, 17th Century

326 RUWEID, Tomas. *Crowning with Thorns*, 1614. Oil. 222.0 x 162.0 cm. *N96.150.1. Prague, Czech Republic. Jan. 21, '92. Interpol Number: E-62/3-1995

European, Century Unknown

327 DUBOI. *Landscape.* Oil on canvas. 100.0 x 70.0 cm. *N96.122.2. Moscow, Russia. May 20, '95. Interpol Number: E-149/8-1995



323

325

French, 18th Century

328 *An Abbot.* Oil on canvas. 76.0 x 63.0 cm. Man wearing a black robe with a white collar. N96.158.7. Ecully, Rhône, France. Mar. 9, '95.

329 *Untitled.* Oil on canvas. 91.0 x 75.0 cm. A man seated at a desk, a book in his right hand. His left elbow rests on the edge of the desk and his left hand is folded. He wears a blue coat with gold buttons. N96.158.5. Ecully, Rhône, France. Mar. 9, '95.

French, 19th Century

330 AWUEL, S. *The Angel Gabriel and Christ*, 1850. Oil on canvas. 117.0 x 90.0 cm. Christ kneels and holds his hand up toward the left. The angel stands behind him. Signed: "S. Awuel 1858" *N96.158.1. Ecully, Rhône, France. Mar. 9, '95.

326

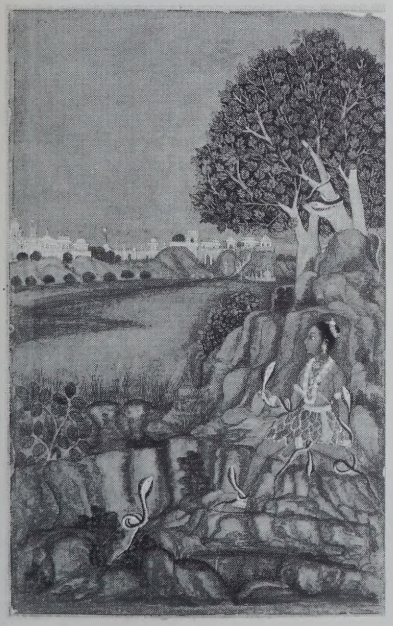
330

331 *Lakeside Landscape*. Oil on canvas. 60.0 x 45.0 cm. House on a river bank with a figure on the left bank and trees throughout. *N96.158.4. Ecully, Rhône, France. Mar. 9, '95.

332 *Landscape*. Oil on canvas. 60.0 x 45.0 cm. Country landscape with wooded walkway and a large building partially hidden by the trees. A figure walks in the center of a path. *N96.158.3. Ecully, Rhône, France. Mar. 9, '95.

333 *Portrait of a Woman*. Oil on canvas. 62.0 x 44.0 cm. Woman seated in front of a window wearing a hat, a black dress, and a belt with a large gold rectangular buckle. N96.158.6. Ecully, Rhône, France. Mar. 9, '95.

334



336

French, 20th Century

334 CLEREN, Jean Paul (d. 1940). *La Rève*. Oil on canvas. 75.0 x 100.0 cm. A man stands over a woman and appears to support her back and left arm while she sleeps. Waves of orange-yellow feather-like forms dominate the right side of the canvas and fill the background. *N96.109.1. Amsterdam, The Netherlands. Aug. 25, '95.

French, Century Unknown

335 *Mary Magdalene*. Oil on canvas. 81.0 x 65.0 cm. Contemplating a skull placed on a dresser. N96.158.8. Ecully, Rhône, France. Mar. 9, '95.

Indian, 18th Century

336 *Asavari Ragini*, 1730. Gouache on paper. 20.3 x 12.7 cm. Deity sits on rocky outcrop near stream with black and white snakes on her arms and ankles. A cityscape with white buildings can be seen in the left background. Pale pink borders, gilded frame with linen mat. Verso stamped: "Peridot Frames, Madison Avenue, NYC." *N96.116.1. New York, NY. Sep. 1, '95.

337 *Hunting Scene*, 1735. Gouache on paper. 15.2 x 22.8 cm. Two hunters watch a third finish killing a lion with a dart in his forehead. *N96.116.2. New York, NY. Sep. 1, '95.

Indian, 19th Century

338 CHOKHA, Attr. to. *Maharana of Mewar in Procession*, 1840. Gouache on paper. 35.6 x 25.4 cm. Nobleman on horseback with five attendants, one of whom holds a large black disc with a sun at its center over his master. The ground is a golden yellow with a very high horizon. Brown borders, unframed. Possible stamps on verso. Inscriptions on bottom in Devnagri script. Damaged, with repairs to lower right corner. *N96.116.3. New York, NY. Sep. 1, '95.

337

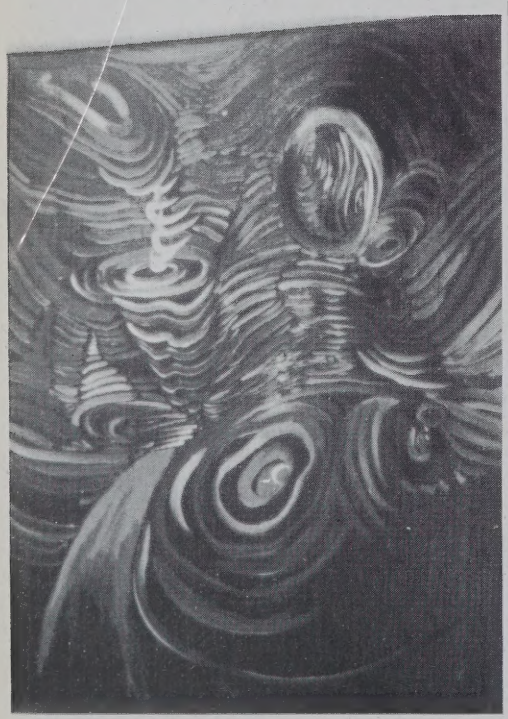
338

Italian, 20th Century

339 CLEMENTE, Francesco (b. 1952). *Oblation*, 1980. Pigment on canvas. 101.6 x 122.0 cm. N96.115.1. New York, NY. Mar. 19, '96.

Mexican, 20th Century

340 MARTINEZ, Ricardo (b. 1918). *Mother and Child*. Oil on canvas. Woman wrapped in a hooded robe kneels on the left and holds a bowl up to her child's lips. Figures appear carved from stone. *N96.140.2. Stolen in transit from San Francisco, CA to New York, NY. Mar. 28, '96.



341

341 PAALEN, Wolfgang (1906-59). *Untitled*. Oil on canvas. Abstract. The top half is dominated by brown tones touched with some pink and white. A circle of blue and white is formed in the upper right. On the bottom half the primary colors dominate with blues to the left, reds to the right, and a central circle of golden yellow and brown. *N96.140.1. Stolen in transit from San Francisco, CA to New York, NY. Mar. 28, '96.

Russian, 19th Century

342 SVERTSCHKOFF, Nicholas G. (1817-98). *Kroutoy*. Oil on canvas. 105.0 x 129.0 cm. A standing horse with a piebald coat, seen in right profile, in a landscape. Signed l/r. *N96.121.2. Moscow, Russia. Apr. 16, '93. Interpol Number: E-148/8-1995

343 SVERTSCHKOFF, Nicholas G. (1817-98). *Zlobnyj*. Oil on canvas. 108.0 x 131.0 cm. A standing horse with a dark coat wearing a bridle, seen in left profile, against a wall with a basket hanging on the wall at right. Inscribed u/r above the horse's flank. *N96.121.1. Moscow, Russia. Apr. 16, '93. Interpol Number: E-148/8-1995

344

Spanish, 19th Century

344 PADILLA, Eugenio Lucas y. *The Procession De Optocht*. Oil on canvas. A military procession in a flat landscape. Figures fill most of the middle ground and include children at the rear. The central figure holds a flag or standard. *N96.131.2. Wezembeek-Oppem, The Netherlands. Nov. 10, '94.

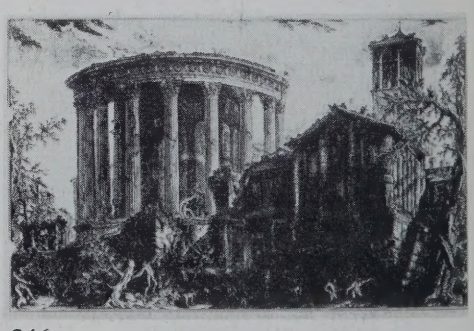
Venezuelan, 19th Century

345 FIGARI, Pedro (1861-1938). *Doglar's Visit*. Oil on board. *N96.140.3. Stolen in transit from San Francisco, CA to New York, NY. Mar. 28, '96.

Prints, Drawings

Italian, 18th Century

346 PIRANESI, Giovanni Battista (1720-78). *View of the Temple of the Sibyl in Tivoli /Veduta del Tempio della Sibilla in Tivoli*, 1761. Etching. 42.3 x 64.0 cm. Measurements given are sight, paper measures 42.9 x 64.5 cm. Signed l/r: Piranesi Fec. Inscribed in plate, u/r: 55; l/l: Volgarmente cosi si chiama. Alcuni han pensato, che fosse d'Ercole; ma il Cluverio nel lib. 3. de Ital. antiqu./suppone che fosse di Tiburno per quelle parole di Stazio nel lib. 1. delle Selve.illa recubat Tiburnus/ in umbra; illic fulphureos cupit Albula mergere crines. Sul fregio di esso leggesi questa/ tronca inscrizione.F.L. GELLIO.L.F. Abbiamo due Lucj. *N96.112.4 Hanover, NH. Feb. 28, '96.



346

Sculpture

French, 19th Century

347 DE ST. MARCEAU, Charles René (1845-1915). *Le Genie Gardant la Tombe (The Spirit Watches the Tomb)*. Bronze. Figure seated on a marble block. Mounted on a three-level base and signed: "CHARLES RENE DE ST MARCEAU 1845-1915." The foundry mark is from Susse Frères Paris. *N96.158.9. Ecully, Rhône, France. Mar. 9, '95.

348 GAUQUIÉ, Henri Desiré (1858-1927). *Vae Victus*. Bronze. Ht. 54.0 cm. Representing Grenus or Vercingetorix, a Gallic warrior brandishing a weapon in his right hand, his left arm held outward in front of him. Nude with a bit of cloth around his hips. The base is round and uneven. Signed: "Henri Desiré Gauquié" *N96.158.10. Ecully, Rhône, France. Mar. 9, '95.

347

348

French, 20th Century

349 GAN, Chloe. *La Comtesse de Luppe et sa fille Charlotte agée de 10 ans (Countess de Luppe and Her Daughter Charlotte at Age 10)*, 1985. Bronze. 60.0 x 45.0 cm. Small-scale portrait of mother and young daughter seated on a small couch. Signed: "Chloe Gan 1985." *N96.157.1. Bona, Nievre, France. Jan. 18, '95.

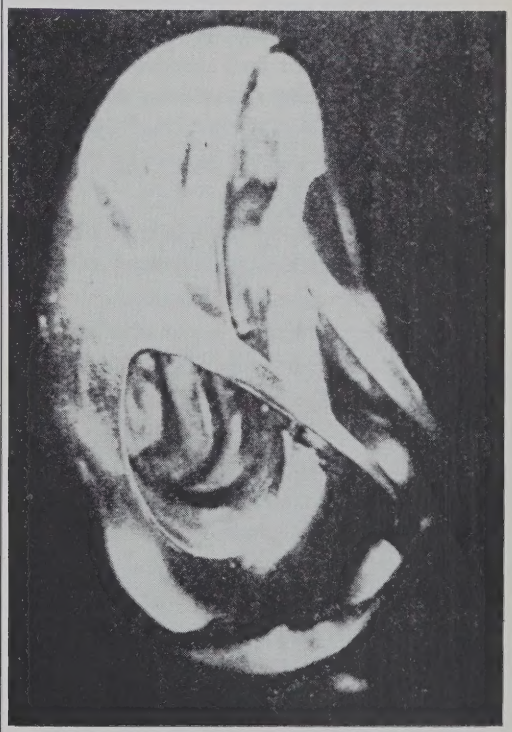
350 *Etreinte (Embrace)*. Bronze. 6.5 x 9.0 x 4.5 cm. *N96.159.3. Mignovillard, Jura, France. Mar. 12, '95.

349

350

351 *Introvertie*. Bronze. 7.0 x 5.0 x 4.5 cm. Abstract, egg-like or embryonic shape with a red patina. No. 5/8. Weight: .440 kg *N96.159.2. Mignovillard, Jura, France. Mar. 12, '95.

352 *Mediation*. Bronze. 7.0 x 17.0 x 7.0 cm. Abstract wing-like shape. Two works from the series stolen: no. 2/8 has a brown patina, no. 3/8 is polished bronze. Weight: .680 kg *N96.159.1. Mignovillard, Jura, France. Mar. 12, '95.



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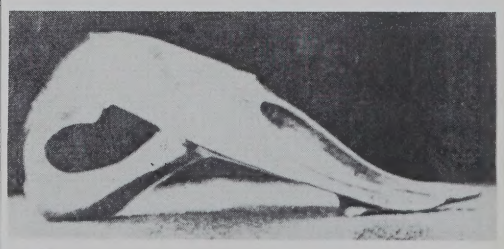


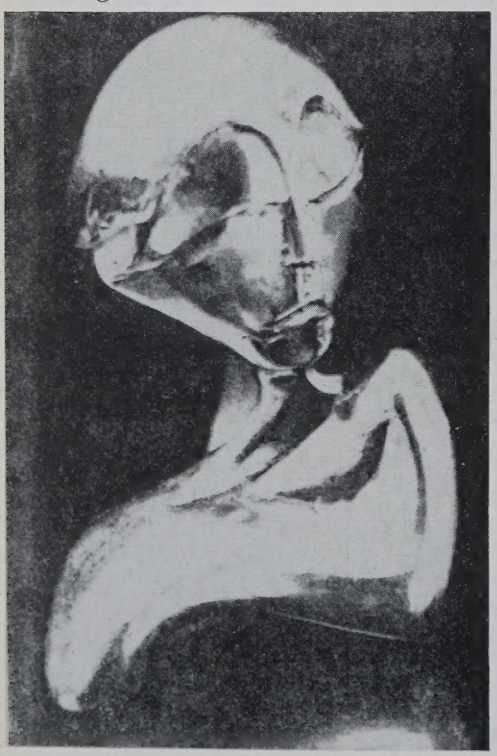
352

353 *Meditant*. Bronze. 13.0 x 8.5 x 4.5 cm. Eastern-style abstract bust with exaggeratedly elongated features and a curving base. No. 4/8. Weight: 2.200 kg *N96.159.4. Mignovillard, Jura, France. Mar. 12, '95.

French, Century Unknown

354 LE FAGUAYS, Pierre. *Untitled*. Bronze. Nude man leaning on or forcing down a large nail-shaped object behind him. On a long, rectangular, and uneven base. Signed: "LE FAGUAYS" *N96.158.11. Ecully, Rhône, France. Mar. 9, '95.

355 DALI, Salvador (1904-89). *Femme en Flammes*, 1980. Gilded bronze. Ht. 84.0 cm. Figure clad in flame-like forms and attached to a stake resembling a crutch by a thin branch. On her left leg, straps run across the width in a series of six from her mid calf to her upper thigh. Rectangular shapes are nailed to the hips, waist,and bust. No. 318/350. *N96.109.2. Amsterdam, The Netherlands. Aug. 25, '95.



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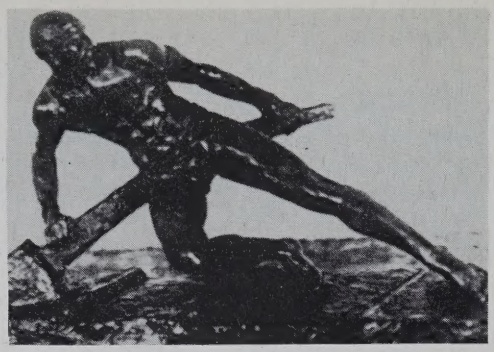


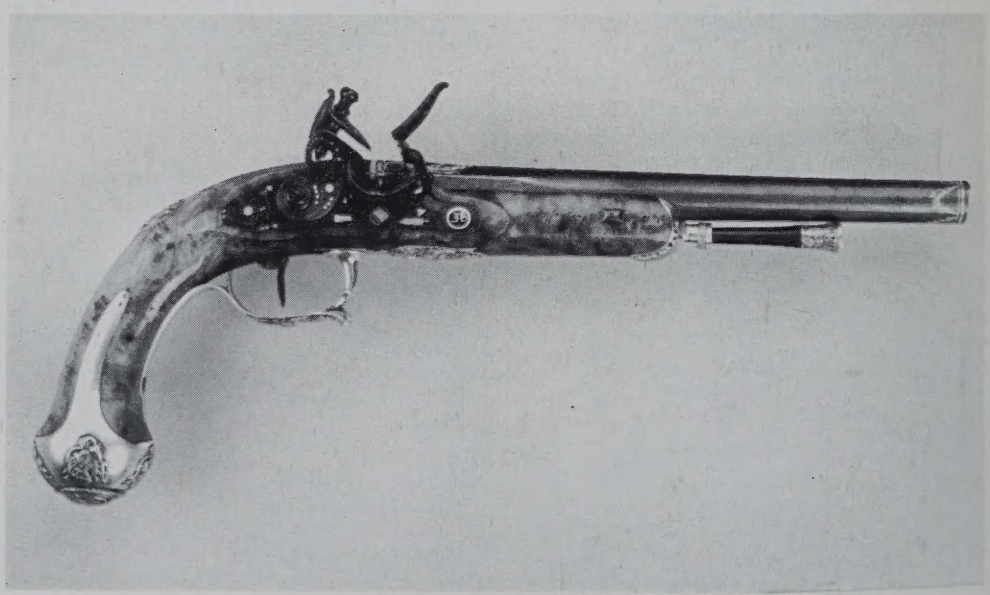
354

355

Arms, Armor

French, 19th Century

356 LECLERC, Jean. Flint-lock pistol, 1825. Birch, platinum, gold, and silver. W. 38.0 cm. One of a pair made in Paris. The burl birch half-stock is plain. With round twist barrels, originally blued, having a short octagonal breech section that is gold inlaid and stamped with three oval marks: on the top flat, crossed fronds with the initials "L.C.," flanked by "I.L.C.," the maker's mark, on the adjacent flat sides. The touchhole is platinum-lined. On the upper breech forward of the maker's mark are inlaid gold Arabic characters in an oval. The locks with flat surfaces retain their case- hardened colors and are engraved and lightly gold inlaid. *N96.129.1. New York, NY. Jan. 20, '96.



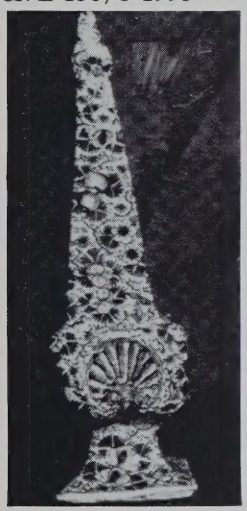
356

Ceramics, Pottery, Porcelain

Dutch, 18th Century

357 Pair of obelisks. Earthenware. 35.0 x 8.5 cm. Each of a conical form above a circular stem on a square base. Elaborately decorated with a design of flowers and leaves with shells in relief at the base of the cone, possibly on each side. *N96.120.1. Petrodvorets, Russia. Jun. 12, '95. Interpol Number: E-150/8-1995

358 Vase, 1750. Delftware. Diam. 10.0 cm. Ht. 18.2 cm. Of hexagonal baluster form. Polychrome with a design of flowers and leaves; the hexagonal base with a double stripe border. *N96.120.5. Petrodvorets, Russia. Jun. 12, '95.Interpol Number: E-150/8-1995



357

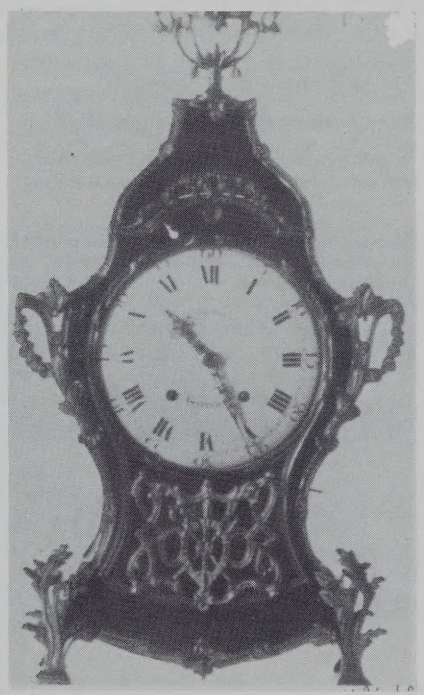
358

Clocks, Timepieces, Watches

Dutch, 19th Century

359 THOMSEN, T. Console clock. Green case with gilded bronze. Signed on the dial face: Ts. Thomsen, Amsterdam. *N96.104.2. Haarlem, The Netherlands. Aug. 5, '95.

360 Sun clock. Gilded wood. Diam. 55.0 cm. Sunburst design with 14 large rays and a round face with small bead decoration carved around the face. Initialed "S.F." on the face. *N96.104.1. Haarlem, The Netherlands. Aug. 5, '95.



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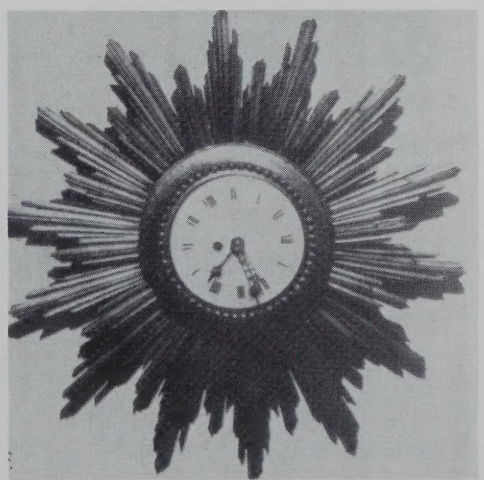


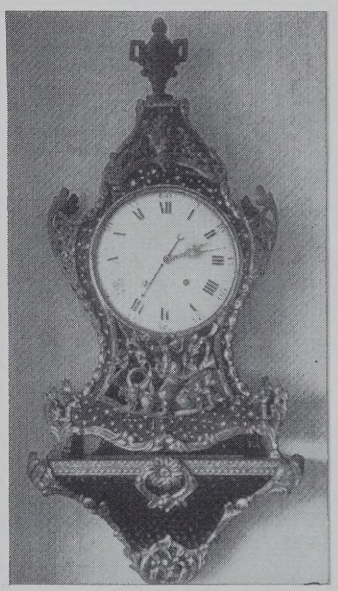
360

Dutch, Century Unknown

361 Console clock. Wood. *N96.154.2. Rotterdam, The Netherlands. Nov. 18, '95.

English, 18th Century

362 GRANTHAM, James (1730-70). Pocket watch. Cast gold. Diam. 4.5 cm. Round-faced with Roman numerals and thick chain with a ring at one end. The casement is in double cast gold with three figures and three dogs. Signed: "Jams. Grantham London 14.346." In the case, two paper bits have the text: "Van Heimann HORLOGEMAKER (.st)raat, ENSCHEDE." The key was not stolen. *N96.134.1. Enschede, Twente, The Netherlands. Mar. 19, '95.



361

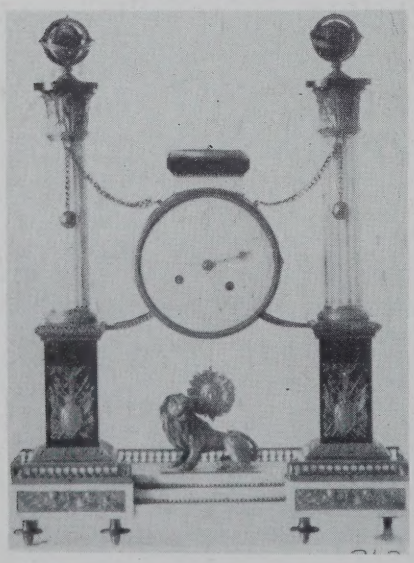
362

French, 18th Century

363 GAVELLE. Column clock. Black marble with gilding. 64.0 x 48.0 cm. Louis XVI period round-faced clock supported by brackets on the bottom so that it is suspended between two columns. The left column is surmounted by a gyrosphere and the right column by a globe. A pendulum representing a golden sun, also with a face, hangs from the bottom of the clock. A statuette of a lion is on the base between the two columns. The clock originally had a statuette of Minerva on the top, but it disappeared before the theft. Signed: "Gavelle Lne à Paris" *N96.135.1. Haarlem, The Netherlands. Mar. 22, '95.

French, 19th Century

364 Mantle clock, 1855. Gilded bronze. Round face on a support of sculpted birds resting on a base with an open cross hatch pattern and an oblong shape. The base rests on four feet. Leaves and flowers around the face raised from the surface. On the face: "Medaille d'Argent Vincent & Co. 1855" and model no. 5904. Inscribed on the edge of the lunette no. ED5902ED; on the back plate no. 04. *N96.139.7. Amsterdam, The Netherlands. Apr. 19, '95.



363

Glass

Dutch, 19th Century

365 Pair of inkwells. Crystal. Square ink bottles with round caps of enamel work from North Holland. The crystal tray holding the bottles is damaged. A powder bottle is also included. *N96.104.3. Haarlem, The Netherlands. Aug. 5, '95.

Icons

Russian, 16th Century

366 Oil on panel. The Virgin's head bent towards the right and hands uplifted in prayer. The ivory-colored background is marked with the initials of the Mother of God in chalk, restored on the top right side. On the verso is the mark "5/5, 5 cm" over the entire width. N96.108.3. Vorden, The Netherlands. Feb. 1, '95.

364

Liturgical Objects

Dutch, 20th Century

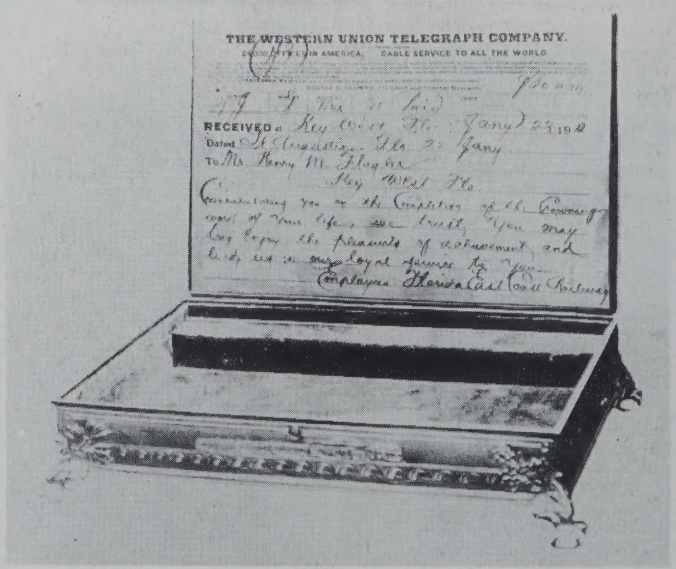
367 Baptismal dish. Silver. Diam. 25.0 cm. Round with knopped lid and flared foot that narrows at the base. Hallmarked and inscribed: "Kon. Ned. Edelmetaalbedrijven Van Kempen, Begeer en Vos 's- Hertogenbosch 1920-1931. *N96.133.1. Veendaal, Utrecht, The Netherlands. Mar. 16, '95.

Objects of Art

American, 20th Century

368 Box, 1912. Gold and vermeil. 13.3 x 20.3 cm. Replica, on underside of lid, of a telegram which reads: "To Henry Flagler from the Employees of the Florida East Coast Railway". The telegraph commemorates the arrival of the train in Key West. Lid has enamel plaque with a map of Florida and palm trees. *N96.151.1. Palm Beach, FL. Apr. 1, '74.

367



368

Dutch, 18th Century

369 Snuffbox. Copper. 3.0 x 7.0 x 13.5 cm. Oval. Engraved with a scene from the Old Testament depicting Abraham and the three angels with a house at the right. Inscribed: "Abrams Soonbclooft." *N96.120.2. Petrodvorets, Russia. Jun. 12, '95. Interpol Number: E-150/8-1995

European, Century Unknown

370 Figure of a woman. Ivory. Ht. 17.1 cm. Wearing a hat with a feather, a dress and a ruff. With curly hair. Head broken off and repaired with epoxy. *N96.141.3. Oklahoma City, OK. Aug. 13, '95.

371 Shepherd and shepherdess. Ivory. Ht. 48.9 cm. On a wood base. A carved group depicting a boy and girl in front of a tower or building and a ewe with a lamb in front of a bush or a shrub in the foreground. *N96.141.2. Oklahoma City, OK. Aug. 13, '95.

Rugs, Carpets

Persian, Century Unknown

372 Hamadan. Wool. 330.0 x 110.0 cm. Middle Persian with a red background with a blue and reddish-brown pattern. *N96.139.5. Amsterdam, The Netherlands. Apr. 19, '95.

373 Serapi. Wool. 460.0 x 95.0 cm. Northern Persian, cream-colored background with a red and blue pattern. *N96.139.1. Amsterdam, The Netherlands. Apr. 19, '95.

374 Serapi. Wool. 357.0 x 98.0 cm. North Persian with a cream-colored background and red and blue pattern. N96.139.2. Amsterdam, The Netherlands. Apr. 19, '95.

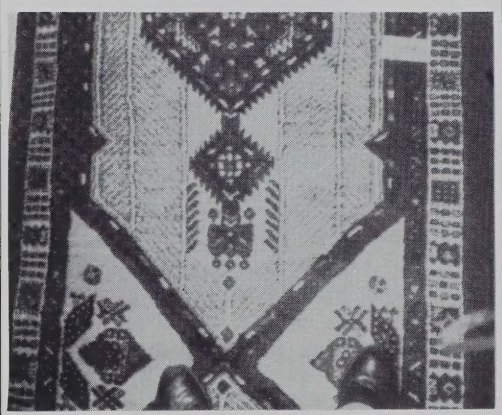
Turkish, Century Unknown

375 Heriz. Wool. 435.0 x 90.0 cm. *N96.139.3. Amsterdam, The Netherlands. Apr. 19, '95.

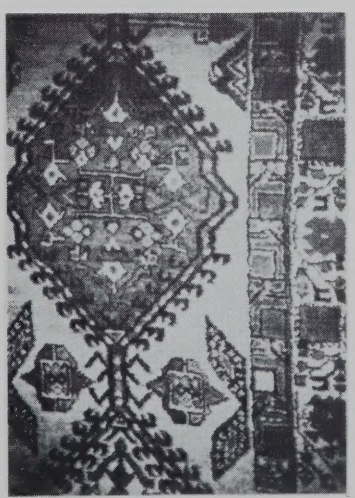
376 Heriz. Wool. 445.0 x 110.0 cm. From Turkish Azerbaijan, with a yellowish background with a principally dark red geometric pattern. *N96.139.4. Amsterdam, The Netherlands. Apr. 19, '95.

369

372 *(detail)*

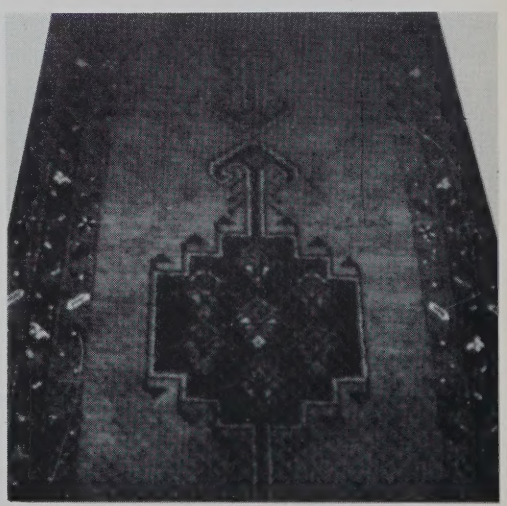


373 *(detail)*



374 *(detail)*

375 *(detail)*



376 *(detail)*

377 Heriz. Wool. 535.0 x 82.0 cm. From Turkish Azerbaijan, with a red background with a blue and reddish-brown pattern. *N96.139.6. Amsterdam, The Netherlands. Apr. 19, '95.

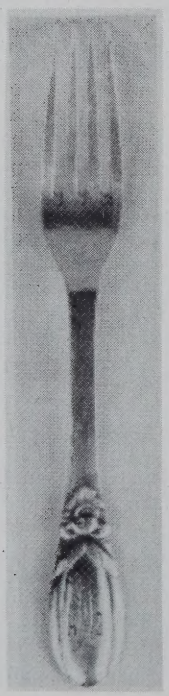
Silver

Danish, Century Unknown

378 EVALD & NIELSEN OF DENMARK. Set of sterling flatware. Collection of 120 pieces. Decorated with a florette at the top of the base and what appear to be the initials "H C" beneath it. *N96.114.1. East Hampton, NY. Jul. 28, '95. *Reward.*

Dutch, 18th Century

379 'T HOFKEN, Jan van (1705-50). Coffee urn. Silver. With two wooden handles and three silver legs with wooden feet. The lid is topped with a knop also in wood. Engraved with Amsterdam hallmarks, the letter O. *N96.106.1. Amsterdam, The Netherlands. Aug. 10, '95.



378

English, 18th Century

380 BATEMAN, William.George III salver, 1796. Silver. Diam. 20.3 cm. Weight: 11 oz. Round with gadroon rim and raised on three feet. London. N95.440.9. Millbrook, NY. Jan. 27, '95.

381 SMITH, D. & R.George III sauce boat, 1772. Silver. W. 20.3 cm. Weight: 12 oz. Gadroon mounted on three feet. Hallmarked. London. N95.440.5. Millbrook, NY. Jan. 27, '95.

382 SUMNER, William. George III sugar, 1790. Silver. W. 13.3 cm. Weight: 4 oz. Having a swing handle and thread mounts. Hallmarked. London. N95.440.7. Millbrook, NY. Jan. 27, '95.

383 SMITH & HAYTER. George III cream jug, 1786. Silver. Ht. 8.9 cm. Weight: 3 oz. Having a flat bottom, with thread mounts and engraved with the monogram "J.S.W." Hallmarked. London. N95.440.4. Millbrook, NY. Jan. 27, '95.

384 George III dish cross, 1770. Silver. W. 29.8 cm. Weight: 15 oz. London. Marked with maker's mark "D.N." Having shell pierced feet. N95.440.10. Millbrook, NY. Jan. 27, '95.

379

385 George III mug, 1764. Silver. Ht. 5.7 cm. Weight: 1 oz. With maker's mark "F.M." London. Small N95.440.11. Millbrook, NY. Jan. 27, '95.

386 Tankard, 1786. Sterling. Diam. 12.7cm. Ht. 21.6 cm. Plain and wide cylindrical body in three sections including the base. Domed lid is hallmarked on the interior and has a small trefoil decoration on the hinge. Hallmarks also appear on body close to the lid. *N96.162.1. Norfolk, VA. Mar. 27, '96.

English, 19th Century

387 BARNARD BROTHERS OF LONDON. Wine cooler, 1831. Silver gilt. Ht. 61.0 cm. Engraved with coat of arms, and a silver gilt figure of Shakespeare is affixed to the cover. Once had a spout attached to it for use as an urn. Barely visible repair on interior for spout's removal. *N96.161.1. Alexandria, VA. Mar. 1, '96.

388 George III creamer, 1806. Silver. Ht. 8.9 cm. Weight: 3 oz. Having a flat bottom and threaded. Marked with maker's mark: S.D.E.D. N95.440.8. Millbrook, NY. Jan. 27, '95.

386

387

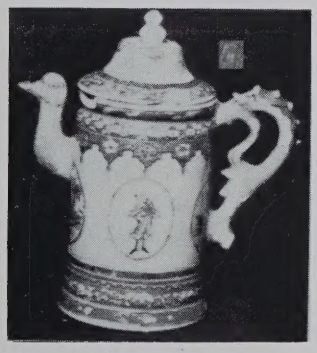
Asian Art

Paintings, Pastels, Mixed Media Works, Watercolors

Chinese, 17th Century

389 LAN, Meng (1644-1722). *Living in Seclusion*, 1661. Ink on silk. 30.0 x 281.0 cm. Inscribed with a poem. Signed: Lan Meng of Xihu. Dated the third month of xin chou year (1661). Three seals of the artist: Lan Meng Shi Yin, Yi Yu Fu, Jia Zai Liang Feng Liu Qiao Zhi Jian. With six collector's seals and a colophon. A mountain landscape with pine trees, a valley, and three houses on stilts in the center. *N96.147.2. New York, NY. Mar. 23, '96.

389



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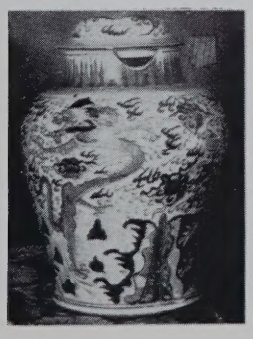


391

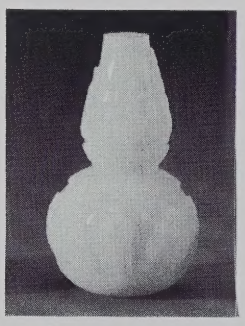
Decorative Arts

Ceramics

Chinese, 18th Century

390 Coffee pot. Porcelain. 16.7 x 15.7 cm. Reserves with standing figures, one playing a violin; the curved spout in the form of a bird's (duck's?) head and the curved handle in the form of a dragon's tail. *N96.120.4. Petrodvorets, Russia. Jun. 12, '95. Interpol Number: E-150/8-1995

391 Covered jar. Porcelain. Diam. 26.0 cm. Ht. 41.0 cm. Of baluster form. The lid with a design of clouds(?); the neck with a pattern of tongues of flame above a body with dragons amid rocks, flowers, and stylized leaves. *N96.120.3. Petrodvorets, Russia. Jun. 12, '95. Interpol Number: E-150/8-1995



392

Glass

Chinese, 18th Century

392 Carved double-gourd vase. Glass. Ht. 10.3 cm. Yellow glass. The lower body carved with the figures of the Eight Immortals standing atop a band of waves. *N96.147.3. New York, NY. Mar. 23, '96.

Objects of Art

Chinese, Century Unknown

393 *God of Happiness*. Ivory. Ht. 50.0 cm. Tinted. Standing figure of a man with a long white beard, wearing a cap and elaborate robes, including a panel in front with an elaborate scrolled design, and holding a staff in his right hand. *N96.141.1. Oklahoma City, OK. Aug. 13, '95.

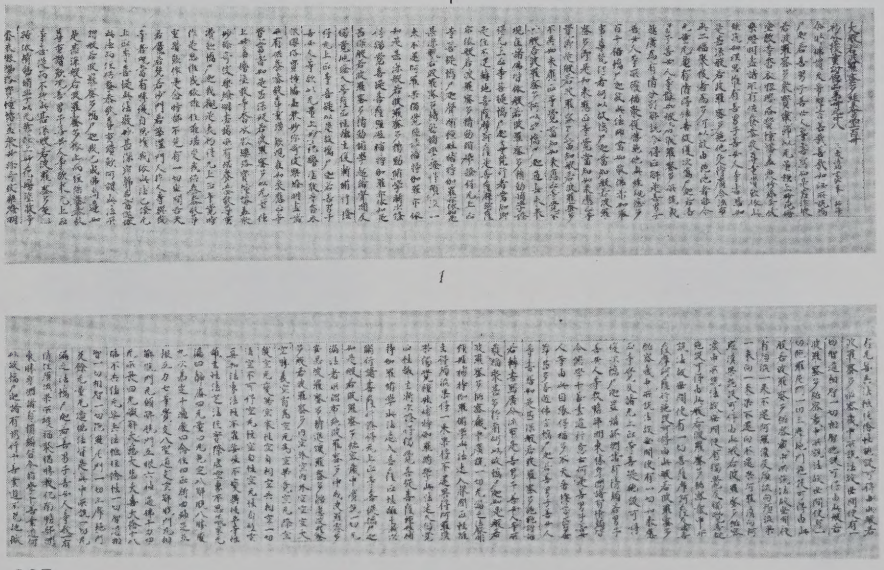
Japanese, Century Unknown

394 Cormorant fisherman with basket and bird. Ivory. Ht. 8.3 cm. A seated figure of a man with a basket beside him. *N96.141.4. Oklahoma City, OK. Aug. 13, '95.

Miscellaneous Articles

Chinese, 8th Century

395 Sutra in small standard script calligraphy. Ink on paper. 26.7 x 685.5 cm. *N96.147.1. New York, NY. Mar. 23, '96.



395

Miscellaneous

Musical Instruments

Italian, 18th Century

396 GUADAGNINI, Johannes Baptista. Violin, 1775. Maple. One-piece maple back with medium regular figure extending upward from left to right. One-piece spruce top of medium- wide grain. Original scroll. Parallel flame lines on back. *N96.152.1. New York, NY. Mar. 27, '85.

Ethnographic Objects

Sculpture

Canadian, 20th Century

397 DICK, Beau. Bookwus mask, 1995. Cedar and grass. 66.0 x 23.0 x 28.0 cm. Signed. Having a large face with an open mouth and protruding lips, and shaggy grass hair, with a twisted rope tied under the chin. *N96.124.4. Vancouver, Canada. May 28, '95. Interpol Number: E-146/8-1995

396

398 HUNT, JR., Tony. Pugwis mask, 1995. Cedar and horsehair. 53.0 x 23.0 x 26.0 cm. Signed: Pugwis Mask, Tony Hunt, Jr. A face with a round mouth and eyes, pointed ears, and long dark or black hair. A small skull with the same style hangs from below the mask at the neck. *N96.124.3. Vancouver, Canada. May 28, '95. Interpol Number: E-146/8-1995

399 JONES, Paul. Totem pole. Argillite. Ht. 45.0 cm. Signed with initials on the base: "P.J." Comprising three mythical animals, one above the other. *N96.124.1. Vancouver, Canada. May 28, '95. Interpol Number: E-146/8-1995

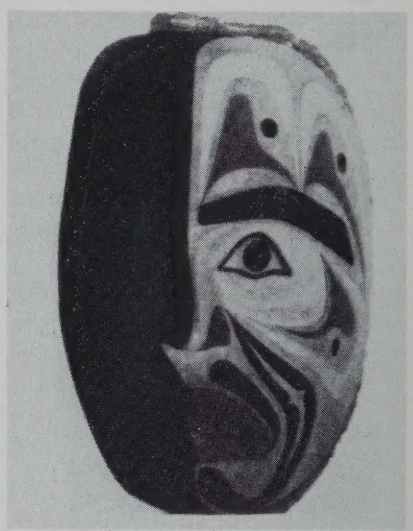
400 LIGHTBOWN, Greg. *Mythical animals*. Argillite. 9.0 x 30.0 cm. Signed beneath the base. Carved panel depicting a scene from a Haida legend with mythical characters in a row, the first figure facing the others. *N96.124.2. Vancouver, Canada. May 28, '95. Interpol Number: E-146/8-1995

397

398

401 NEEL, David. Ridicule mask, 1991. Polychromed alder wood. 40.0 x 20.0 x 25.0 cm. Signed. With stylized features on the right and painted one dark color on the left portion of the face. *N96.124.5. Vancouver, Canada. May 28, '95. Interpol Number: E-146/8-1995

402 WAYNE, Alfred. Tseke-Mea mask, 1995. Cedar and bark rope. 26.0 x 16.0 x 18.0 cm. Signed: Tseke-Mea Mask, Wayne Alfred. A face with thick features, heavily underlined, with grass hair and a bowtie under the chin. The edge of the mask with a rope border. *N96.124.6. Vancouver, Canada. May 28, '95. Interpol Number: E-146/8-1995



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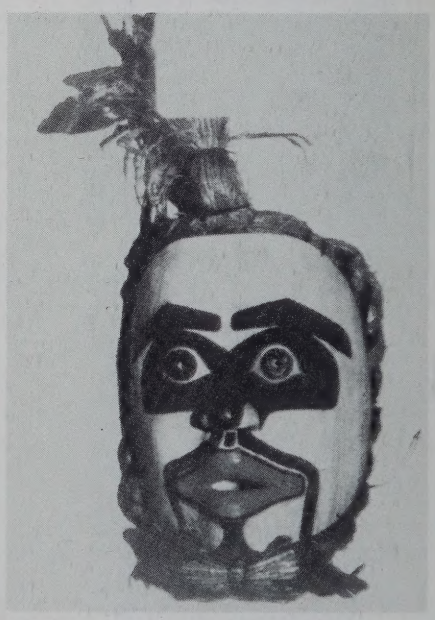


402

Additional information has been provided for the following items, which were previously published in IFARreports.

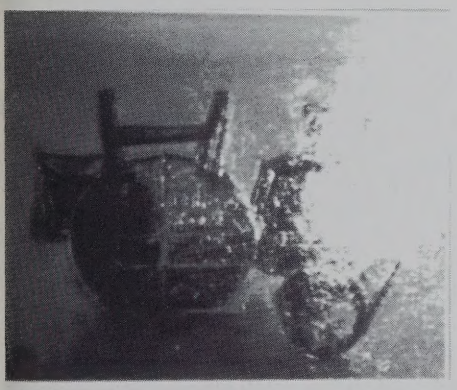
From the January/February 1996 issue:

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Swiss, 20th Century

21 KLEISER, Enrique (1901-1977). *Huacos*, 1950. Oil. 60.9 x 76.2 cm. Signed "KL." Stylized abstract composition with thick impasto in red, orange, yellow and black, the latter in geometric shapes and with one resembling a seated human figure. *N95.442.4. Miami, FL. Nov. 7, '95.



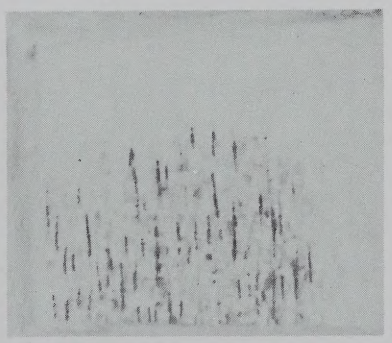
21

22

22 KLEISER, Enrique (1901-1977). *Nude*. Oil. 91.4 x 76.2 cm. Signed "KL." Half-length stylized nude female figure, cupping her ear with her left hand and her breast with her right. In shades of blue, red, yellow, gold and ochre. Her head is in profile, and she has thick lips. *N95.442.5. Miami, FL. Nov. 7, '95.

24 KLEISER, Enrique (1901-1977). *Untitled*, 1950. Oil. 76.2 x 60.9 cm. Signed "KL." Abstract composition of short strokes of color amassed in the lower left quarter of the work. *N95.442.2. Miami, FL. Nov. 7, '95.

20 KLEISER, Enrique (1901-1977). *Holy Roller*, 1955. Oil. 76.2 x 60.9 cm. Signed "KL." Head and shoulders portrait of a man, somewhat stylized, his right arm and hand raised over his head. *N95.442.1. Miami, FL. Nov. 7, '95.



24

20

From the March 1996 issue:

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

French, 20th Century

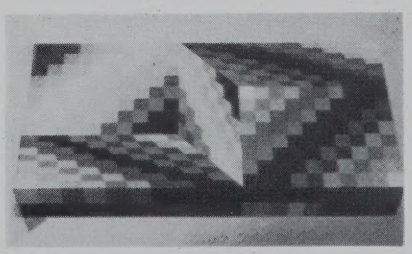
85 BONNARD, Pierre (1867-1947). *Uriage*. Oil on canvas. 29.0 x 36.0 cm. Landscape. Signed l/l. Inventory No. D-38-3-4- visible on stretcher at back. *L95.1009.1. Herault, France. Jul. 11, '95.

Sculpture

Russian, 20th Century

105 VASARELY, Victor (b. 1908). *Axo 99*. Wood and paint. 71.0 x 38.0 x 10.0 cm. A straight, vertical parallelepiped, on a rectangular base, painted with a design of small squares of various colors which shade on into each other to give an impression of relief. No. 128/175. *N96.4.1. Toronto, Canada. Jul. 2, '94. Interpol Number: E-90/4-1995

85



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